whose worts evoked enormous devotion and are marked
by a spiritual power of moving impressive^ In
England, though no names of equal canbre have as yet
emerged, Sir Fredenc Cowen, conductor as weU I
composer had a prohfic output of songs, instrument!
music and choral work of abiding value ""a™
"

The nineteenth century produced a number of other
Jewish composers, perhaps less universally known than
those mentioned above, but of considerable reputation
nevertheless-Salomon Jadassohn, Ignaz Brull, and
Moritz Moszkowski m Germany and Austria; John
Barnett, Julius Benedict and Isidore de Lara in England
as well as Charles Kensington Salaman, who founded the'
Musical Association in 1876 and instituted the Concerti
da Camera m 1835; Camille Erlanger and Paul Dukas
m France; Fedengo Consolo and Alberto Franchetti in
Italy.[1]

In the modern school of music, Jews-at last afforded
ampler opportunities—are among the leaders It is
enough to mention Arnold SchOnberg, "the first musician
since Debussy to have carried forward the form of Opera "
whose innovations have profoundly affected a large body
of disciples but who now is an exile from his native
Germany; Darius Milhaud, the outstanding member
of the modern French school, with the distinction that
his revolutionary music often expresses religious emotion •
Mario Castelnuovo-Tedesco, one of the most gifted of
the younger Italian composers of our time; and Ernest

Bloch, Swiss by birth, widely considered to be one of
the outstanding composers of the day, who, as Director
of the San Francisco school of music, had a great
influence on the younger American composers. He is
one of the few modern Jewish musicians who has devoted

^According to some authorities the names of Sullivan, Leoncavallo Ctoste and even Beethoven should be added to this list, as hS been of Jewish extraction: but the probabilities are slight